

FALL NUMBER

The New Amberola
GRAPHIC

FALL, 1976

Issue no. 19

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F.DONN '75

Fall, 1976

THE NEW AMBEROLA GRAPHIC
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Editor: Martin Bryan

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 is \$4.05.) Edison Amberol pages in all back issues except
 nos. 7 and 15. Above prices include postage.

No, you haven't missed an issue of the GRAPHIC...we missed two
 months! First it was the move, and then a lengthy illness. Hopefully
 we'll be back on schedule by the time issue 20 comes out.

An interesting publication from the West, THE GRAMOPHONE NEWS, made
 its appearance shortly before the holidays. For further information
 write Cecil Dancer, 1163 Cherry Avenue, San Jose, Calif. 95125.

Questions... From time to time we receive queries from subscribers
 about certain old records. If you have any discs or cylinders that
 puzzle you, why not give us a try? We've had pretty good luck so far
 and in a pinch have a "panel of experts" we can turn to. And if your
 questions have general interest to them, we'll include them in a special
 "Letters" department in future issues. Remember, we have to hear from
 you in order to keep this idea going! (9¢ stamp would be appreciated
 for immediate postal reply.)

Best wishes to all of you for the remainder of the new year, and
 thank you for your kindnesses and support in 1976. May 1977 be the year
 you finally find that _____ you've wanted for so long, and at a
 reasonable price.

- M.F.B.

CARUSO: His Life in Pictures

Not many copies of this excellent pictorial biography are left. 160
 pages, new copies, with 12-page discography in the back by John Secrist.
 Available from New Amberola at \$3.50, postpaid.

National Music Lovers

Part Five

by Dave Cotter

3.

Who is REALLY the N.M.L. Dance Orchestra? And the Master Melody Makers? Beginning with this series, and for many series hereafter, we will try to determine the actual identities of these groups as well as the individual vocalists such as David Harris, Joseph Elliott, Thos. Edwards and others. As we are including two series (E and F) this time around, we will save the additions and comments to the previous series for next time.

DANCE SERIES NO. 1 (E)

(Label design: Red Shield on Gold Background)

1032 through 1039

- 1032 Master Melody Makers (848-1P)
 MR. GALLAGHER & MR. SHEAN
 Music Lovers Dance Orchestra (1092-1)
 PARADE OF THE WOODEN SOLDIERS
- 1033 Music Lovers Marimba Orchestra (1153-1)
 LOVE SENDS A LITTLE GIFT OF ROSES
 N.M.L. DANCE ORCHESTRA (5126-2)
 WHO'S SORRY NOW
- 1034 N.M.L. Dance Orchestra (1180-1)
 CAROLINA IN THE MORNING
 Music Lovers Dance Orchestra (1834 P)
 CAROLINA MAMMY
- 1035 Master Melody Makers (1232-2)
 LOST (A WONDERFUL GIRL)
 Music Lovers Dance Orchestra (1196-1)
 TO-MORROW (with vocal)
- 1035 First Variation:
 Master Melody Makers (1232-2)
 LOST (A WONDERFUL GIRL)
 Music Lovers Dance Orchestra (5182-2)
 I LOVE ME
- 1035 Second Variation:
 Master Melody Makers (5092-1, -4)
 BAMBALINA
 Music Lovers Dance Orchestra (5182-2)
 I LOVE ME
- 1036 Manhattan Musicians (5015-1)
 ME LLOW MOON
 Manhattan Musicians (5016-1)
 RED MOON
- 1037 Master Melody Makers (5200-2)
 WILD FLOWER
 Master Melody Makers (5064-6P)
 YOU KNOW YOU BELONG TO SOMEBODY ELSE

- 1037 First Variation:
 Master Melody Makers (5038)
 I GAVE YOU UP JUST BEFORE YOU THREW ME DOWN
 Master Melody Makers (5064)
 YOU KNOW YOU BELONG TO SOMEBODY ELSE
- 1038 Manhattan Musicians (5059-2P-2)
 YOU'VE GOT TO SEE MAMA EVERY NIGHT
 Master Melody Makers (5178-1, -2)
 BARNEY GOOGLE (with vocal)
- 1038 Manhattan Musicians (1438A) (First Variation)
 SUN KIST ROSE
 Master Melody Makers (5178-1, -2)
 BARNEY GOOGLE (with vocal)
- 1038 Brian Rust claims there is another variation for 1038... one side being LOVIN' SAM by National Music Lovers Dance Orch. Master is (1200) which traces to Banner 1117 by Hollywood Dance Orchestra (Glantz). Can anyone supply the reverse side of this listing?
- 1039 N.M.L. Dance Orchestra (5096)
 MY BUDDY
 N.M.L. Dance Orchestra (5177)
 YES! WE HAVE NO BANANAS (with vocal)
- 1039 First Variation:
 N.M.L. Dance Orchestra (1440-B)
 SWINGIN' DOWN THE LANE
 Music Lovers Dance Orchestra (5177-3P)
 YES! WE HAVE NO BANANAS (with vocal)
- * * * * *
- DANCE SERIES NO. 1 (F)
 (Label design: Red Shield on Gold Background)
 1040 through 1047 (?)
- 1040 ?
- 1041 Music Lovers Dance Orchestra (5257)
 I LOVE YOU
 Music Lovers Dance Orchestra
 LOVE TELLS (note: possible "LOVE TALES"??)
- 1041-1042 The following is an unusual variation bearing the A side of both 1041 and 1042 on both the label and actual record:
 Music Lovers Dance Orchestra (5257-2)
 I LOVE YOU
 MUSIC LOVERS DANCE ORCHESTRA (5201-2)
 ANNABELLE
- 1042 N.M.L. Dance Orchestra (5201-2)
 ANNABELLE
 N.M.L. Male Quartette (5286-1)
 THAT OLD GANG OF MINE

- 1043 Robert Williams (5207-4)
MIDNIGHT ROSE
N.M.L. Dance Orchestra (5202-1)
DREAMY MELODY
- 1044 Master Melody Makers (5263-1)
WHAT DO YOU DO SUNDAY, MARY
David Harris (1462-3)
JUST A GIRL THAT MEN FORGET
- 1044/1045 Another unusual variation bearing the A sides of both 1044 and 1045 on both the record and the label:
Master Melody Makers (5263-1)
WHAT DO YOU DO SUNDAY, MARY
Manhattan Musicians (5243-2)
SOMEBODY'S WRONG
- 1045 Manhattan Musicians (5243-2)
SOMEBODY'S WRONG
N.M.L. Dance Orchestra (5097-1)
A KISS IN THE DARK
- 1046 Jos. Elliott (5266-1)
LAST NIGHT ON THE BACK PORCH
Thomas Edwards (5246-1)
EVERY NIGHT I CRY MYSELF TO SLEEP OVER YOU
- 1047 National Hawaiian Players (no visible matrix)
LA PALOMA
National Hawaiian Players (no visible matrix)
CIRIBIRIBIN
- (*) 1048 N.M.L. Dance Orchestra (5184-1)
BEBE
David Harris and Thos. Edwards (5282-1)
INDIANA MOON

* * * * *

MATRIX NOTES

Generally speaking, the 5000 series in this list are from Plaza while most of the others originated from Paramount (though often not issued on Paramount).

- 1032 (848) on Paramount 20125 by Moulin Rouge Orchestra
 1032 (1092) on Banner 1175 by Nathan Glantz and His Orchestra
 1033 (1153) on Puritan 11159 by Glantz and His Marimba Band
 1033 (5126) on Banner 1191 by Sam Lanin's Orchestra
 1034 (1180) on Regal 9379 by Hollywood Dance Orchestra (Glantz)
 1034 (1834)?
 1035 (1232) on Banner 1127 by Hollywood Dance Orchestra (Glantz)
 1035 (1196) on Banner 1116 by Samuels' Music Masters (voc: Arthur Hall)
 1035 (5092) on Banner 1177 by Roy Collins' Dance Orchestra (Glantz)
 1035 (5182) NML is the only issue known to date. This selection was made by Newport Society Orch. Brian Rust claims this to be a Ben Selvin group although there is a possibility worth mentioning that this could also be either Joseph Samuels or Nathan Glantz. Plaza seems to have remade the selection as 5197, issued on Banner as Newport Society Orch.

6. 1036 (5015) on Banner 1142 by Joseph Knecht's Dance Orchestra
 1036 (5016) on Banner 1142 by Joseph Knecht's Dance Orchestra
 1037 (5200) on Banner 1215 by Majestic Dance Orchestra (Samuels)
 1037 (5064) on Banner 1166 by Six Black Diamonds (California Ramblers)
 1037 (5038) on Banner 1155 by Hollywood Dance Orchestra (Samuels)
 1038 (5059) on Banner 1162 by Joseph Samuels and His Orchestra
 1038 (5178) on Regal 9486 by Missouri Jazz Hounds (Samuels)(vc: A. Hall)
 1038 (1438) ?
 1039 (5096) on Banner 1165 by Majestic Dance Orchestra (Glantz)
 1039 (5177) on Banner 1200 by Missouri Jazz Hounds (Samuels)(vc: A. Hall)
 1039 (1440) ?
- 1040 ()
 1040 ()
 1041 (5257) on Banner 1249 by Majestic Dance Orchestra (Samuels)
 1041 ()
 1042 (5201) on Banner 1226 by Hollywood Dance Orchestra (Samuels)
 1042 (5286) on Banner 1257 by Broadway Quartette (prob. Criterion Quar.)
 1043 (5207) on Banner 1235 by Billy Burton (probably Charles Harrison)
 1043 (5202) on Banner 1232 by Xylo Novelty Orch. Brian Rust claims this
 is actually Nathan Glantz although there is a strong possi-
 bility that it is Joseph Samuels.
 1044 (5263) on Banner 1249 by Majestic Dance Orchestra (Samuels)
 1044 (1462) on Puretone 11275 by Hugh Donovan (probably Charles Harrison)
 1045 (5243) on Banner 1243 by Majestic Dance Orchestra (Samuels)
 1045 (5097) on Banner 1271 by Clark's Marimba Orchestra (Glantz)
 1046 (5266) on Regal 9547 by Billy West (Billy Jones)
 1046 (5246) on Banner 1259 by Arthur Fields
 1047 ()
 1047 ()
 1048 (5184) on Banner 1228 by Pavilion Royal Dance Orchestra (Samuels)
 1048 (5282) on Regal 9562 by Robert Craig and Charles Dalton. NOTE:
 Charles Dalton was a pseudonym that Vernon Dalhart used
 although this NML listing does not appear in any Dalhart
 discographies.

WE NEED YOUR HELP!!! Please continue to check your collections (or discards) for any N.M.L. records. A few of the later series have quite a few blanks...especially series G. There are still some sides previously listed that we have not been able to trace to an original source...and there are some probably and possibly notations that need to be confirmed or corrected. Those of you who cross-file your index cards by title can really be of assistance. If you have any information at all (no matter how small) please send it to.... Dave Cotter, 225 Brookside Avenue, Santa Cruz, Calif. 95060.

* - Editor's Apology! The following notation should have appeared in between nos. 1047 and 1048 and was inadvertently omitted:

Although 1047 would logically mark the end of this particular series (F), number 1048 is also labeled Dance Series No. 1 (F), and is included in this listing. We should all know by now that N.M.L. research is, at best, confusing and the fact that the normally eight record set now has NINE records, should not bother us in the least. On the other hand, it is possible that 1040 was not used which would bring us back to eight records!

Encore at Edison

by
Martin Bryan

Who says there's no such thing as magic? It happened on October 15 at the Edison National Historic Site at West Orange. Once again, collectors from all over the country assembled for the annual get-together with Edison artists for an evening of music and reminiscing.

After brief remarks of welcome by Lynn Wightman, unit manager for the Site, Ray Wile began the program by dedicating it to Victoria Spivey who, we learned, had recently passed away. A brief segment of a 1972 tape of "Don't Trust Nobody" by Miss Spivey was played.

The theme of this year's program was "Americana in Edison Recordings," a theme which was rather loosely followed throughout. With both Milford Fargo and Ray Wile alternating as masters of ceremony, the program got off to a lively pace. The first recording was an amusing Diamond Disc by Aileen Stanley of "Anna in Indiana." Milford also read a letter from Miss Stanley, who now lives in California, offering her regrets at being unable to attend.

Next on the program was the recording of "Recollections of 1861-1865" by Edna White, who had not yet arrived. Later in the program when Miss White did arrive, she spoke briefly of her recent eye operation and how happy she was at being able to be with us again this year.

Following an unissued World War I recording by Irving Kaufman of "Let's All Do Something," Milford read a second letter, this time from Mrs. Irving Kaufman. Readers of the GRAPHIC will recall that her famous husband died this past summer.

All of the records played this year had been taped ahead of time. For the purists this surely was a disappointment. However, it did ensure the best results from the recordings used. In some cases the unissued originals were in sad shape and the taped versions were the results of much experimenting. It is also interesting to note that most, if not all, of the recordings were edited to cut their playing time. This was not a distraction; in fact, it wasn't even noticeable. It did help to keep the program from dragging as it seemed to last year. Credit for this job goes to Merritt Malvern who was also in charge of recording the evening's activities.

The next artist to be featured was Rosalynd Davis. Miss Davis was a violinist who recorded as a member of the Dann Trio as well as a soloist. After her recording of "Le Cygne" was played she spoke briefly of the days when she was touring the country with the trio doing tone test work. She recounted a few interesting and amusing anecdotes in conjunction with her travels.

Another member of the Dann Trio, Hazel Dann, was featured next. It is not clear in my mind whether Miss Dann actually recorded or not. I seem to recall two years ago that she said she did not. On the other hand, I wonder just where she did fit in! She was also a violinist, and yet the members of the trio as it appeared on records (recorded late in 1919) were Rosalynd Davis, Felice and Blanche Dann. The Dann Trio also recorded a couple of sides for Okeh in the early Twenties, and since Miss Davis has no recollection of anything but Edison it is possible that Hazel Dann furnished violin on these. Whether or not she ever recorded, Miss Dann is still a very competent musician. She treated us to two numbers that were truly exquisite.

When a 1915 recording by Edward Meeker was over, his son, Frank, and grandson, Rick, were introduced. Mr. Meeker was not prepared to speak, but he did recall an incident when he was a kid of five and his father was engaged in record making. Young Frank was outside the Edison buildings amusing himself rather loudly when a company employee came out and told him to be quiet; Mr. Edison was napping. It occurred

8. to him in later years that because Mr. Edison was deaf, it must have been the employee who was trying to nap!

Next on the program was Ernest L. Stevens. The recording played was an unissued version of "Rock Me in My Swanee Cradle" by the Stevens Trio. It puzzles me why Ray Wile has not chosen one of Mr. Stevens' excellent piano solos in the three years I've attended. In fact, two years ago Mr. Stevens' unique and pleasant piano style was completely masked in Ray's choice of "Dirty Hands! Dirty Face!" by the Stevens Orchestra.

But that was two years ago. This year, upon entering the old physics lab, now a small auditorium, I noticed a baby grand piano up front. Could it be that Ernest L. Stevens had been induced to play this year? I was taking no chances, and plunked myself in the front row which was about two feet from the end of the keyboard. And this is precisely where magic was performed! Following his remarks to the audience, one of them being "I've been asked to show you some of my stuff," Mr. Stevens sat at the piano. When he began to play, it was "A Kiss in the Dark." Instantly I was transported back over fifty years and was witnessing the making of Edison Record no. 51198! I was seeing the same man perform the same tune that the recording machine had registered half a century ago! Indeed, I was aware at the moment that Mr. Edison himself was not far away and was pleased with the performance.

"A Kiss in the Dark" turned out to be the first tune of a medley which included "I Got Rhythm" and "Smoke Gets in Your Eyes." Well, I enjoy these tunes also, but the magic was beginning to wear off. Then it suddenly occurred to me I was listening to an Edison Record so rare, it didn't even exist! That's right - had the Edison company lasted until 1933, this is what Ernest L. Stevens would undoubtedly have been recording. For me, Ernest L. Stevens was the high point of the evening. Certainly no drugs could have induced a greater "high"! Afterwards, Sadie Aron, wife of Michael Aron of the Stevens Trio, was introduced.

As part of the Americana theme, Anna Case's recording of "Old Black Joe" was played next.

Following this, Jim Walsh came forward for a brief address. In it he proposed the establishment of a national hall of fame for pioneer recording artists. He suggested that an appropriate place to house such a hall of fame might be the Library of Congress in Washington and that his collection of records and memorabilia could be used to form the nucleus of such an undertaking.

The fifth artist present to be featured was Elizabeth Lennox. While Miss Lennox's name appears on several different labels, she is perhaps most closely associated with the early days of Brunswick. Her contralto voice may be heard on the first records issued in both their 2000 and 5000 series. Incidentally, the name of Louise Terrell was also used for this singer. The record chosen for the program was her Edison duet with Betsy Lane Shepherd of "Hiawatha's Melody of Love." In her remarks after the record, Miss Lennox said she didn't even remember making the record and wondered if it was actually her voice! She also reminisced about her radio broadcasts and said she was glad to be able to meet Gladys Rice again after so many years.

Now it was time for the annual appearance of the "Roxy Gang." William Robyn was unable to attend this year, but fortunately Douglas Stanbury and Gladys Rice were back with us. As you perhaps know, Mr. Stanbury's recording activities were rather limited. The record used this year was a duet with William Robyn of "What'll I Do?" from Cameo. It was interesting to be able to hear these two voices on one record, though I wonder what we would have said if Thomas Edison had strolled in and found us giving our attention to a much inferior brand of record in one of his factory buildings!

The record we listened to by Miss Rice was an unissued version of "Madelon." Ray noted that this song, so popular during World War I, was recorded on November 26, 1918, a few weeks after the general armistice was signed. No wonder it wasn't issued! (Curiously, though, the Arthur Fields version of the song was issued by Edison after the war had ended and it met with a fair amount of success.)

When the performers were invited to come to the front, Miss Rice was first and she sang for us "Vilia" from "The Merry Widow." Mr. Stanbury's song was "The Last Time I Saw Paris." We were pleased to see these old favorites again and happy they were willing to sing for us.

In an unusual way, Olive Kline was our next guest on the program. Merritt played a portion of an interview he made with her a few months before her death this past year. In it, she mentioned that her Victor recording of "Old Fashioned Garden" was one of her first recordings under a royalty contract. Because of the success of the record Miss Kline said the "old fashioned garden" made her quite a bit of money. When asked if she felt the Victor process recorded her voice faithfully, she replied that it did indeed; in fact, she said, it sometimes flattered her!

The name of Roy Smeck is not immediately familiar to many collectors, and yet he was a very versatile instrumentalist of the 1920s and 30s. His name appears on several different labels as soloist and accompanist, as well as leader of a trio and orchestra. He may also be heard playing banjo and guitar with several different orchestras from this period. His Edison disc of "Tough Pickin'" with Carson Robison must be considered fairly uncommon, and yet it is a delightful octachorda and guitar duet. Mr. Smeck gave us some very live entertainment on the ukulele following this recording. He played a medley which consisted of "Ain't She Sweet," "Five Foot Two, Eyes of Blue" and "Charleston." It was quite evident that this was not the first time he had played these three numbers! As an encore, Milford persuaded him to recreate another of his Diamond Discs, a ukulele solo of the "12th Street Rag." Wow! I'm sure I saw smoke emitting from his instrument.

Regretfully, Donald Voorhees was again unable to attend, though he did send his best wishes via letter and his assurances that he would get to a future get-together. We listened to his 1926 orchestra recording of "Muddy Water."

The final artist scheduled was Eva Taylor, who made several "race" records during the Twenties, including a few for Edison. The record chosen to illustrate her singing was a test pressing of a rare, unissued lateral cut Edison. It was "I'm Not Worryin' as Long as I Have You," and was recorded on October 3, 1929 - just weeks before the company ceased all record making activities. Miss Taylor was accompanied on the record by Clarence Williams, and it was then that I realized she was Mrs. Clarence Williams. The recording was not at all "bluesy" or "Jazzy." It had an intimate quality to it, rather reminiscent of some of Vaughn de Leath's late Edisons. Ray remarked that it was almost a miracle we were able to listen to the record, as it had been carelessly stored in an upstairs closet at the factory.

Miss Taylor, a very diminutive woman, entertained us with one of her husband's more famous compositions, "Baby, Won't You Please Come Home."

Her son, Spencer Williams, then spoke to us of the recent rediscovery of his mother by Scandinavian jazz enthusiasts. He told of the trips and concerts she had successfully given abroad in recent years and of how collectors came all the way from Iceland with copies of her records to autograph.

The final guest on the program was Joe Davis, who was labeled on our programs as "agent." At first he wasn't sure just what to say. But

LO. once he got going it was apparent that an "Evening with Joe Davis" could be a program in itself! He gave us a small sampling of his wealth of fascinating anecdotes. Basically, he said, he had been a music publisher but he used all sorts of techniques to promote his songs and his business. He was instrumental in obtaining contracts for several lesser-known artists with several recording companies in the Twenties. He was able to build up a catalogue of publications which included Rudy Wiedoeft's compositions. It was through this aspect of his business that he came to know the young Hubert Vallee who was anxious to make Wiedoeft's acquaintance. Mr. Davis revealed that because of his admiration for Wiedoeft, Vallee soon assumed the name of Rudy. Another aspect of his business was an effort to plug his songs himself using the nickname "The Melody Man." It was at this point that I realized Eva Taylor was not the final recording artist. Joe Davis himself was responsible for those recordings on Harmony from 1927-28 that had always puzzled me!

Before drawing this to a conclusion I should mention the awards which were presented to Ray Wile and Leah Burt for their untiring efforts at arranging and conducting these programs over the past five years. I have not inserted this part of the evening in the proper place, as I failed to note on my program exactly where it happened. There was so much going through my brain that night it's a wonder if I haven't neglected anything else. In any event, the awards were the work of Merritt Malvern who, speaking for all of us, thanked Ray and Leah for all they've done. Perhaps none of us realize the amount of work that goes into executing such programs as we've enjoyed over the past few years.

By far this year's program was the most ambitious and the most enjoyable to date. It was also the most frustrating event for this reason: it was after eleven o'clock when the program finished, and there were so many people I wanted to speak with. Imagine being in the same room with all the abovementioned as well as dozens of collector friends and only being able to chat with a few of them because of the hour! Oh well, I can always hope for another opportunity next year.

(January, 1977. Now that it's considerably after the fact, and three other publications have already reviewed the 1976 Site Program, I hope I've been able to hold your attention and not bore you! I will have succeeded if, after reading the above, you feel a small fraction of the excitement which I did three months ago.)

- - * - -
Columbia Numbers Still Needed

In an effort to make a forthcoming publication on Columbia Records as complete as possible, we are trying to fill in as many blanks as possible. Many of you were a great help when we published the last list of numbers, so we've come up with another for you! If you have any of the following would you kindly check the matrix numbers on each side? The only numbers we're interested in knowing about from them fall in the 1 to 4000s series. Any number with 5 digits is not solicited. Also, the number in parentheses following some are those we already know about, so these may be ignored. Please send any information to: W. R. Bryant, 1046 Congress Street, Portland, Maine 04102.

E140	E155 (1989)	E308	E449	E464	E615
E142	E157	E312	E450	E465	E617
E143	E158	E320	E451 (1942)	E466	E1350 (3788)
E149 (3801)	E164 (1725)	E338 (3709)	E452 (1944)	E467	
E151 (1988)	E282 (3508)	E353 (1978)	E459 (1958)	E558	
E154	E308	E448	E462	E559	

"Hey, That Sounds Like..."

Warren F. Yasso of Ridgewood, New Jersey has been busy listening carefully to his old records and reports the following list of pseudonyms. In each instance he has put in parentheses the label from which his example comes. Please note, however, that in the case of some labels such as Fell, Regal, etc., one name was occasionally used by two different artists!

Donald Baker was Arthur Fields (Regal)
George Beaver was Irving Kaufman (Emerson)
Harry Brady was Irving Kaufman (Harmony; Velvet-Tone; Diva)
Addy Britt was Arthur Fields (Cameo)
Eugene Buckley was Arthur Fields (Columbia)
Billy Clarke was Irving Kaufman (Regal)
Harry Crane was Arthur Fields (Jewel; Oriole)
Chas. Dale was Arthur Fields (Grey Gull; Radiex; Globe, etc.)
Charles Dickson was Irving Kaufman (Oriole; Jewel)
Frank Evans was Vernon Dalhart (Oriole)
Al Foster was Sid Garry (Cameo; Pathé; Perfect)
Henry Irving was Irving Kaufman (Bell)
Lazy Larry was Jack Kaufman (Cameo; Romeo; Lincoln)
Walter Leslie was Ernest Hare (Cameo)
Burt Lorin (often vocalist on Nat Shilkret Orchestra records) was Hal "Scappy" Lambert (Victor)
Radio Aces were Gerald U. Macy and Ed Smalle (Perfect)
Radio Imps " " " " " " {Regal; Banner; Domino)
Radio Jacks " " " " " " {Perfect)
Radio Red was Wendell Hall (Regal)
Bert Trevor was Arthur Fields (Regal)
Jack Shea was Irving Kaufman (Vocalion)
Harry Smith was Irving Kaufman (Cameo)
Bob White was Vernon Dalhart (Banner)
Jack Wilson was Irving Kaufman (Harmony; Diva; Velvet-Tone)
Jack and Tom Wilson were Irving and Jack Kaufman (same labels)
Robert Wood was Irving Kaufman and also Arthur Fields (same labels)

Elliott Shaw on Bell #431 singing "Leave Me Something to Remember You By" is actually Arthur Fields! (Bell, it seems, frequently made labeling mistakes. I recently heard of Bell #480 by Gertrude Dwyer; the duet with Fields of "I Gotta Get Myself Somebody to Love" is Gertrude Dwyer, while the reverse of "He's the Last Word" is actually Vaughn de Leath!)

CANADIAN VICTOR 216000 SERIES

by J. R. Tennyson
 (cont. from Issue 18)

At this point the Canadian Victor company began to devote the 216000 series almost exclusively to Canadian artists. There are some exceptions from time to time, however. Rae Eleanor Ball was popular with Canadian audiences and she turns up occasionally in this series. The reason for this switch in policy is probably because Canadian Victor had recently begun to issue the American series again in Canada and thought it wasteful to import U.S. artists for record making in Montreal. The entire Victor catalogue was no longer being made available in Canada, however, as it had been before the all-Canada experiment.

2 216358	3/22	Thais - Meditation Souvenir	Rae Eleanor Ball (piano: H. Miro) " " " " "
216359	4/22	Catalina - F.T. (violin passages by Harry Moss) -	Harry Thomas Trio
216360	6/22	Look for the Silver Lining - Medley Fox Trot	" " "
216361	6/22	I Want You Morning, Noon and Night - F.T. Romanelli's Or. Swing Me in the Moonlight - Waltz - Metropolitan Dance Orch. When the Tide Comes In	Romanelli's Orchestra Metropolitan Dance Orchestra
216362		Oh Bobby! (We'll Be Happy in Our Home for Two) -	Romanelli's Orchestra
216363	5/22	Sweet Adeline Soldier's Farewell	Palace Quartet " "
216364	3/23	I'm a Daddy K-K-Kiss Me Again	Red Newman Albert Plunkett
216365		Minuet in G No. 2 Sing Me to Sleep	Rae Eleanor Ball " " "
216366		Coal Black Mammy I Said Goodbye	Albert Plunkett " " "
216367		Civvies Oh! It's a Lovely War	Red Newman " " "
216368		Another Scotch and Soda - Medley F.T. Valse Inspiration	Harry Thomas Trio Harry Thomas
216369	12/22	Can't Yo' Hear Me Calling Medley of Irish Songs, No. 2	Billy Moore Palace Quartet
216370	12/22	Lest You Forget - Fox Trot In the Land of Sweet Sixteen - Fox Trot	Harry Thomas Trio " " "
216371		Holland Moon - Waltz Sleepy Town - Waltz	Harry Thomas Trio " " "
216372		Weight Reducing Exercises, Lesson No. 1 - Exercises 1,2,3,4 " " " " No. 2 - " 5,6,7,8	
216373		Weight Reducing Exercises, Lesson No. 3 - " 9,10,11,12 " " " " No. 4 - " 13,14,15,16	
216374		Weight Reducing Exercises, Lesson No. 5 - " 17,18,19,20 " " " " No. 6 - " 21,22,23,24	
216375		Weight Reducing Exercises, Lesson No. 7 - " 25,26,27,28 " " " " No. 8 - " 29,30,31,32	
		Weight Reducing Exercises, Lesson No. 9 - " 33,34,35,36 " " " " No. 10 - " 37,38,39	
		Weight Reducing Exercise Records -	
		This is a set of five records comprising thirty-nine exercises with album and explanatory booklet. This set has a double purpose—weight reducing and promotion of good health. Five records Numbers 216371 to 216375 with record album and booklet, complete price \$6.00	
		--H.M.V. Victor 1924 Catalogue	
216376		The Big Brown Bear Mammy's Song	Elizabeth Gutman " "
216377	12/22	When Christmas Chimes are Ringing Star of Faith	Harold Harvey " "
216378	12/22	Lest You Forget Three O'Clock in the Morning	Harold Harvey " "
216379	1/23	Songs for Little People, Part 1 " " " " Part 2	Harold Harvey " "
216380	1/23	You Gave Me Your Heart In the Land of Sweet Sixteen	Harold Harvey " "
216381	1/23	Human Hearts If Winter Comes	Harold Harvey " "
216382	2/23	The Midnight Alarm Jungle Parade	Rudolph's Band " "

216383	2/23	Little Bates (Recitation)	James Rice
216384		The Wreck of the Julie Plante (Recitation)	" "
216385		Muile nam Mor Bbeann (Mill of the Mountains)	Malcolm McLeod
216386		Gun Chorah gun Aighean (The Torcherless Lass)	" "
216387		Fuadach nan Gaidheal: (The Dispersion of the Highlanders)	" "
216388		Eilean a'Chea (The Isle of the Mist)	" "
216389		A'Chuthag (The Cuckoo)	" "
216390	3/23	Tha'n sam hradh air tighinn (Welcome to Cumor)	" "
216391	3/23	No Dhachiadh (My Home)	" "
216392	3/23	An teid thu lean a righinnog	" "
216393	3/23	No shrul a'd Dheigh	" "
216394	3/23	Faiel ill aagus ho ro eile	" "
216395		Ho ro monighean donn Bhoidheach	" "
216396	12/23	Thug mi goal do'h Fhea Bajn	" "
216397	4/23	And Her Nother Came Too	Albert B. Plunkett
216398	5/23	Shufflin' Along	A. J. Boulay
216399		Quadrill Canadian Set - 1st Change (violin)	" "
216400		Quadrill Canadian Set - 2nd Change	" "
216401		Quadrill Canadian Set - 3rd Change	" "
216402	6/23	Jig Medley	Harold Harvey
216403	6/23	To-Morrow	" "
216404	6/23	When the Leaves Come Tumbling Down	" "
216405	6/23	Come Back Old Pal	" "
216406		Golden Dream Boat	" Red" Newman
216407	6/23	It's a Windy Night To-Night	" "
216408		Stony-Broke in No-Man's Land	" "
216409		Songs For Little People, Book #2	Harold Harvey
216410		("Humpty Dumpty", "Jack be Nimble", etc.)	"
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216412		Music - Fox Trot	Melody Kings Dance Orchestra
216413		Burning Sands - Fox Trot	" " " "
216414		My Old Dutch	" Red" Newman
216415		Medals on My Chest	" "
216416		Southern Home	Jock (Arthur) Holland
216417		I Would If I Could	" "
216418		Burning Sands	Harold Harvey
216419		I Have a Rendezvous with You	" "
216420		Carolina Mammy - Fox Trot	Melody Kings Dance Orch.
216421		Little Red School House - Fox Trot	" " " "
216422		In a Persian Market - Part 1	Princess Orchestra
216423		In a Persian Market - Part 2	" "
216424		Gypsy Love Song	Rae Eleanor Ball
216425		Song of Love (from "Blossom Time")	" "
216426		Cat's Whiskers - Fox Trot	Melody Kings Dance Orch.
216427		Shamrock - Fox Trot	" " "
216428		Love Sends a Little Gift of Roses	Harold Harvey
216429		When the Gold Turns Grey	" "
216430		Meditation - F.T. ("Thais")	Alex Hyde and His Orch.
216431		Barcarolle - F.T. ("Tales of Hoffmann")	" " " " "
216432		I'll Be There When You Come Back (But I'll be with some body else) - Fox Trot	Melody Kings Dance Orch.
216433		Barney Google - Novelty Fox Trot	" " "
216434		Carolina Mammy	Al Edwards
216435		Who Cares	" "
216436		Spanish Love - Tango Fox Trot	Melody Kings Dance Orch.
216437		Love Will Come Back - Waltz	Empire Dance Orchestra
216438		I'll Be Here When You Come Back	Al Edwards
216439		Falling	" "

14.				
216411	7/23	Shufflin' Along - Fox Trot	Melody Kings Dance Orch.	" " "
		Come Back Old Pal - Waltz	" " "	" "
216412		When Will I Know? - Fox Trot	" " "	" "
		Sunkist Rose - Fox Trot	" " "	" "
216413		Seven or Eleven - Fox Trot	" " "	" "
		Maggie! (Yes Ma'am! Come right upstairs)-F.T.	" " "	" "
216414		Wonderful Child - Fox Trot	Capital Theatre Jazz Band (courtesy of Famous Players)	
		Stella - Fox Trot		Lyle Evans
216415		McNamara's Band		" "
		Finnegan's Ball		Ruby Green
216416		Abide with Me		" "
		Home Sweet Home		" "
216417		I Love Me	Melody Kings Dance Orch.	" "
		Ballet Egyptian	" " "	" "
216418		Elegie (Massenet)	Rae Eleanor Ball	" "
		Melody in F	" " "	" "
216419		Virginia Reel (violin)	A. J. Boulay	" "
		Virginia Reel	" " "	" "
216420	8/23	Jennie - Fox Trot	Melody Kings Dance Orch.	
		Cut Yourself a Piece of Cake (And Make Your- self at Home) - Fox Trot	Melody Kings Dance Orch.	
216421	8/23	Biff Bangs from the Dumbell's Revues - F.T.-Harry Thomas Trio		
216422	8/23	Biff Bangs from the Dumbells Revues - One-Step -	" " "	" "
216423	8/23	A Japanese Sunset - Fox Trot	Capital Theatre Jazz Band	
		Somewhere - F.T. (from Franz Drdla's Melody)	" " "	" "
216424	9/23	My Electric Girl - Fox Trot	Melody Kings Dance Orch.	
		What Do I Care - Fox Trot	" " "	" "
216425	9/23	I Passed by Your Window	Ruby Green	" "
		Down the Vale		" "
216426	9/23	Ave Maria (Schubert)	Rae Eleanor Ball	" "
		On the Wings of Song		" "
216427		Hymns for Little People, No. 1	Harold Harvey	
		Hymns for Little People, No. 2		" "
216428	9/23	Hey! You Want Any Codfish? - F.T. - Melody Kings Dance Orch.		
		March of the Mannikins - March F.T. - Cafe de Paris Dance Or.		
216429	9/23	Peanuts 5 a Bag - Fox Trot	Cafe de Paris Dance Orch.	
		Bonnie - Fox Trot	Melody Kings Dance Orch.	
216430		Are You Working?	" Red" Newman	" "
		Hats Off to the Stoker		" "
216431	11/23	Lil' Old Granny Mine	Al. Plunkett	" "
		Too Many Girls		" "
216432	11/23	Oh Gee Oh Gosh Oh Golly I'm in Love	Al. Plunkett	" "
		It's Canada!		" "
216433				
216434		Say When Mon	Harry Thomas Trio	" " "
		Wee Draps O' Lauder - One-Step		" "
216435		Hi Lee Hi Lo - Fox Trot	Melody Kings Dance Orch.	" " "
		Always Look for a Little Sunshine - F.T. -	" " "	" "
216436		Oh Gee Oh Gosh Oh Golly! I'm in Love-FT - Howard's Arcadians		" "
		Ritzi Mitzi - Fox Trot		" "
216437	12/22	Songs for Little People, Book No. 3	Harold Harvey	" "
		Songs for Little People, Book No. 3		" "
216438	12/23	I Never Thought You'd Care - Waltz	Empire Dance Orch.	" "
		The French Minuet		" "
216439	12/23	Dirty Work	" Red" Newman	
		O-O-O-Ozone		

B-188	- La Tosca - "Vissi d'arte"	Carmen Melis	40011
B-189	- Carmen - "Habanera"	Marguerita Sylva	40012
B-190	- Coeur et le main - Bolero	Blanche Arral	35005
B-191	- Cavalleria Rusticana - Brindisi	Riccardo Martin	30022
B-192	- Mignon - Berceuse	Gustave Huberdeau	30023
B-193	- Zaza - "Mamma? non l'ho avuta mai"	Carmen Melis	40013
B-194	- I Pagliacci - Ballatella	Marguerite Sylva	40014
B-195	- Werther - "Ah! non mi ridestar"	Luigi Cilla	30024
B-196	- ballo in Maschera - "Eri tu"	Ernesto Caronna	30025
B-197	- Simon Boccanegra - "Preghiera di Fiesco"	Luigi Lucenti	30026

Former
Number

28001	- Melody of Love (from "Gypsy Love")	Marguerita Sylva	
28002	- Love is Like the Rose (from "Gypsy Love")	Marguerita Sylva and Arthur Albro	
28003	- I Will Give You All for Love (from "Gypsy Love")	Marguerita Sylva	
28004	- There is a Land of Fancy (from "Gypsy Love")	Marguerita Sylva and Carl Haydn with Chorus	
28005	- Ave Maria (Bach-Gounod)	Marie Rappold and Albert Spalding	
28006	- The Last Rose of Summer	Marie Rappold	
28007	- Die Meistersinger - Prize Song	Albert Spalding	
28008	- Agnus Dei (Bizet)	Marie Rappold	
28009	- Good-Bye	Riccardo Martin	
28010	- Thais - Meditation	Albert Spalding	
28011	- Hymn to the Emperor	Mead String Quartet	
28012	- Beloved, it is Morn	Charles Hackett	
28013	- Sing, Smile, Slumber	Marie Rappold	
28014	- Vito	Paulo Gruppe	
28015	- Coppelia - Entr' Acte and Waltz/Armand Vecsey's Hungarian Orch.		
28016	- Old Folks at Home	Marguerite Keyes	
28017	- Ben Bolt	Eleonora de Cisneros	
28018	- Molto Lento	Hoffman Quartet	
28019	- My Dreams	Thomas Chalmers	
28020	- Annie Laurie	Christine Miller	
28021	- Song of Thanksgiving	Charles Hackett	
28022	- Simplicius Waltz	Armand Vecsey's Hungarian Orchestra	
28024	- Tales of Hoffman - Barcarolle, "Oh, Lovely Night"	-	
		Marie Rappold and Thomas Chalmers	
28025	- Lento - from American Quartet	Mead String Quartet	
28026	- Minuett (Beethoven); and Valse Bluette	Kathleen Parlow	
28027	- Cavalleria Rusticana - Ave Maria	Frieda Hempel & Mary Zentay	
28028	- Contentment (b) Red Red Rose	Thomas Chalmers	
28029	- O Promise Me	Marie Rappold	
28030	- Rigoletto - "Caro nome"	Anna Case	
28032	- O Happy Day, O Day So Dear	Marguerite Keyes	
28033	- Nocturne In E Flat (Chopin)	Kathleen Parlow	
28040	- O Wert Thou in the Cauld Blast	Eleanora de Cisneros	
30000	- I Pagliacci - "Vesti la giubba"	Riccardo Martin	B-160
30001	- Il Trovatore - "Ah! si ben mio"	Riccardo Martin	B-161
30002	- Cavalleria Rusticana - Siciliana	Riccardo Martin	B-162
30003	- Romeo et Juliette - "Ah! leve toi soleil"/Florencio Constantino	Florencio Constantino	B-163
30004	- Mignon - "Ah! non credevi tu"	Florencio Constantino	B-164
30005	- La Tosca - "Recondita Armonia"	Florencio Constantino	B-165
30006	- La Traviata - "Addio del passato"	Adelina Agostinelli	B-170

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 Selvin's Orch. - Bruns. 2262 Rosy-Posy/Every Day F/F
 Jo Stafford - Capitol 15023 I'm My Own Grandmaw/Haunted Heart VG/VG
 Libby Holman/Goodman Or. - Bruns. 4446 Noanin' Low/After Thinking G/G
 Col. Stellar Quartette - Col. A2174 Mona/Beauty's Eyes F/F
 Shelton Bros. - Decca 5545 Gonna Let Bumble Bee Be/Renfro Valley G-plus
 L. James & C. Harrison - Col. A2791 Golden Gate/I'm Climbing Mts. VG
 Jack Smith (Whisp. Bar.)-Vi. 20038 Say It Again/I'd Climb Highest Mt. VG
 Penn. Syncopators - Bell 429 On the Riviera/Barcelona F/P
 Leo Reisman Orch. w/voc. - Vic. 22246 I'll See You Again/If Love were All G-plus
 Guy Mitchell - Col. 39512 Belle Belle My Liberty Belle/Sweetheart of Yesterday G-plus
 Percy Faith - Columbia 39638 I Talk to the Trees/Would You VG/G
 Benny Goodman - Col. 36652 Six Flats Unfurnished/Why Don't You Do Right (Peggy Lee) G
 Dick Jurgens Or. - Col. 36669 I'm So-so-so-so In Love/You'd Be So Nice to Come Home to F/G 1" crk side 1
 Frank Sinatra - Col. 36762 I Dream of You/Sat. Nite is Loneliest Nite VG
 Frankie Carle - Col. 36777 Carle Boogie/Saturday Night is the Loneliest Night of the Week (with Phyllis Lynne) VG-plus
 Ray Noble Or. (Snooky Lanson, Voc.)-Col. 36546 Goodnight Sweetheart/The Very Thought of You VG both sides
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 Woody Herman - Col. 36789 Caldonia (Herman on vocal)/Happiness is a Thing Called Joe (vocal Frances Wayne) G/G
 Abe Lyman Or. (Rose Blane, voc)-Col. 36775 Since You/Rum & Coca Cola G/F
 Dick Jurgens Or. - Okeh 6209 You're the Sunshine of My Heart (voc. Harry Cool)?Elmer's Tune F/F
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